

R. ACKERMANN,

PRINTSPEER, PHBEISHER, PANCE SEATIONER,

MANUFACTURER OF SUPERFINE WATER COLOURS TO HER MAJESTY & THE ROYAL FAMILY, Has the gratification to announce that R. Ackermann's Colour-Boxes and Colours were distinguished and selected by the Executive Committee of the Great Exhibition for their Awards.

SOLD IN CAKES AT THE FOLLOWING PRICES.

Ackermann's Yellow Ackermann's Green Antwerp Blue Azure Blue Bistre Blue Black Blue Verditer British Ink Brown Ochre Brown Pink Bronze Burnt Italian Earth Burnt Roman Ochre

Burnt Sienna Burnt Umber Chrome Yeldow, Nos. 1, 2, and 3 Cologne Earth Deep Prussian Blue Dragon's Blue Dragon's Blue Brygtian Brown Emerald Green, 1 and 2 French Green Full Red

ALL AT ONE SHILLING PER CAKE. Camboge
Green Bice
Green Pice
Green Pice
Hooker's Green, 1 & 2
Indian Red
Indigo
Italian Earth
Italian Pink
Ivory Black
King's Yellow
Lac Lake
Lamp Black
Light Red

ING PER CAKE.
Mineral Blue
Naples Yellow
Neutral Tint
Olive Green
Orange Chrome
Payne's Neutral Tint
Payne's Grey
Prussian Blue
Prussian Green
Purple
Red Ochre
Red Orpiment
Raw Sienna
Auft Cakes at Hall

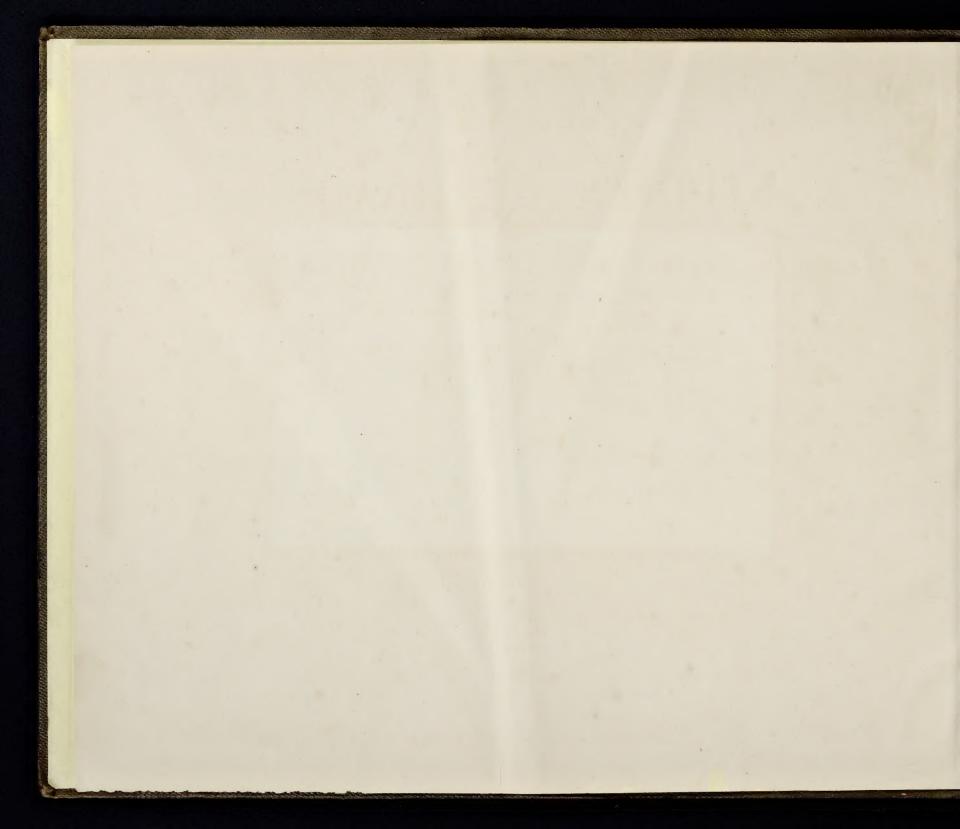
Raw Umber
Roman Ochre
Sap Green
Saturnine Red
Swedish Ochre
Transparent
Ochre
Varley's Grey
Warm Grey
Dark Green
Warm Green
Warm Green

Varley's Orange
.... Neutral Tint
Vandyke Brown
E Venetian Red
Chinese Vermilion,
.... Orimson
.... Ackermann's
Whito
Yellow Uake
Yellow Ochre
Yellow Topinent
York Brown

All these Colours may be had in Half-Cakes at Half-Price.

REPOSITORY OF ARTS, 191, REGENT STREET. W.

137820 1411 B24 £225.00



JULIEN'S

STUDIES OF HEADS,

SELECTED FROM PAINTINGS OF EMINENT ARTISTS,

oR

DRAWN FROM NATURE.

BY MONSIEUR JULIEN, PROFESSOR OF DRAWING IN THE MILITARY SCHOOL, PARIS.

LITHOGRAPHED BY THOMAS FAIRLAND.

LONDON:

W. KENT & Co. (LATE D. BOGUE), 86, FLEET STREET.

INSTRUCTIONS TO ACCOMPANY

JULIEN'S PROGRESSIVE STUDIES OF HEADS.

IT is universally admitted that in the art of Drawing more is acquired by practice than by theory, and that practice combined with observation and reflection is the only means by which knowledge can be obtained. It is, however, obviously of the utmost importance that the learner should commence and proceed on distinct principles; and that the examples which he proposes to imitate should possess those qualities which will suitably facilitate his progress, strengthen his judgment, and form his hand to a proper style.

The system endeavoured to be illustrated in the accompanying Plates, by a progressive course of figures, is that essential method of decidedly determining the relative bearings of all the most conspicuous points in a geometrical manner, before proceeding with details, as is indicated in the early examples by dotted lines; nothing is arranged or recommended in the copying of the present subjects, but upon principles which can be equally and truly applied to the delineation of the real objects, and therefore the learner may rely with certainty on the foundation these will become for subsequent practice.

In the Human Face and Figure, correctness of form is unquestionably the principal point to be aimed at; to accomplish this the learner, in his first exercises, should become well acquainted with all the parts of a Face before he attempts the entire head; and, in studying each and every part, to make himself well acquainted with its proportions and appearances—in its height, length, and, every other dimension. In order to succeed in this, he cannot too often contemplate his original; he should therefore place it directly before him, examine it carefully and deliberately, observe the position and proportion of all the leading points, both with regard to themselves and to each other.

It will be highly beneficial to the beginner, and render the use of the pencil easy, and enable him to acquire a full command of hand, to draw his faces the size of life at his commencement; for having attained the power of drawing their forms in distinct dimensions, he will find smaller ones much easier; whereas, commencing with smaller, will not so well qualify him to delineate those of the natural size, and especially as the fulness of the scale requires more study, and gives better opportunities for the thorough understanding of the details and the modelling of the respective forms. The learner should commence with the imitation of the features singly, in many different views and positions; and after becoming able to draw the parts separately with accuracy, then to undertake the entire face, beginning with a profile. Having mastered this, the full face may then occupy his attention; and in this a few mechanical rules will assist him: as, for instance, in attempting the entire face he may first describe an oval, somewhat narrower towards the bottom than at the top, when he is at liberty to draw, or suppose to be drawn, a perpendicular line down the middle, which serves as a guide for the situation of the nose and mouth; this line is to be crossed by others, on which are placed the nostrils, mouth, and chin. In every variety of position the existence or supposition of these lines is of great service to the learner, as they enable him to place the features much more accurately than could be done without an adherence to them; always remembering that in every case the lines on which the eyes, nostrils, mouth, and chin are placed, must perfectly correspond with each other, and be always at right angles with the perpendicular line supposed to be drawn through their centre: the continuance of this method will more readily produce accuracy, and undoubtedly render the practice more easy and agreeable to the beginner.

To ensure further success, the student must habitually accustom himself to patience and diligence; first essays are almost always rude and incorrect, and therefore he should not form any estimate of his own ability from his early attempts; a little judicious practice will remove many difficulties, and he who proceeds deliberately, and makes correctness and truth of imitation his principal aim, will not fail to acquire a superior knowledge of the Human Face, and gain the habit and power of delineating it with certainty, and from which he can with confidence proceed to the study of the Human Figure, as progressively represented in that part of the present work which is devoted to its illustration.*

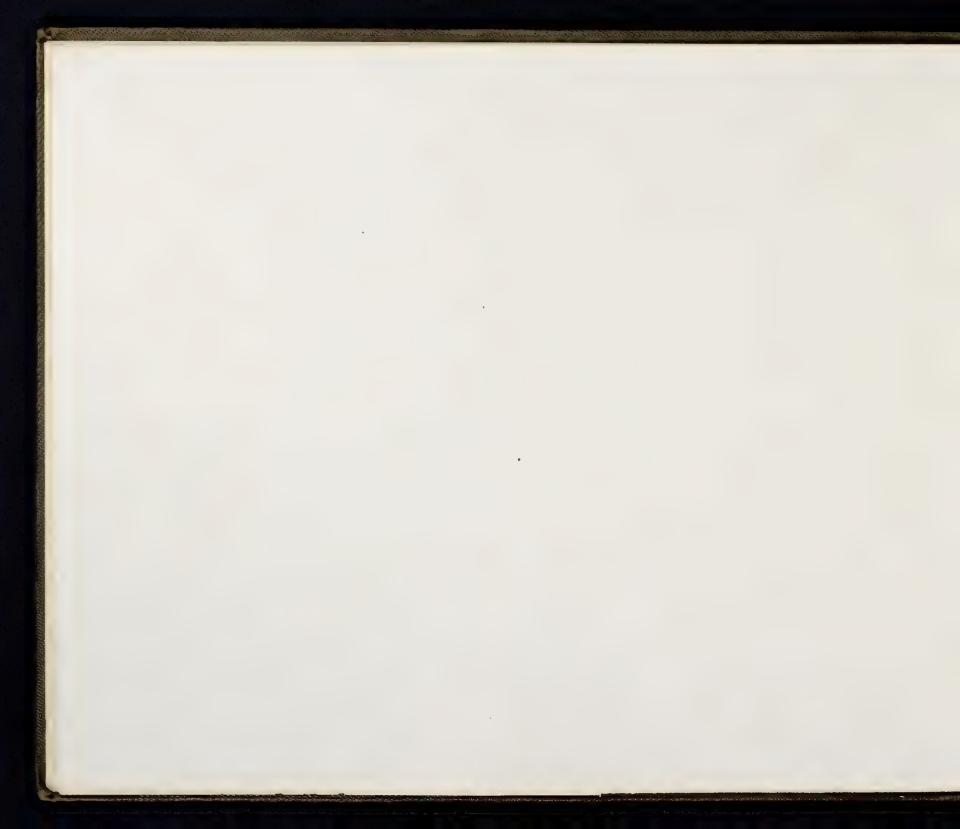
THOMAS FAIRLAND.

^{*}A similar Volume devoted entirely to "The Human Figure," Lithographed by Mr. Fairland from Drawings by Mons. Julien, designed as a Companion to this Work, may also be had.



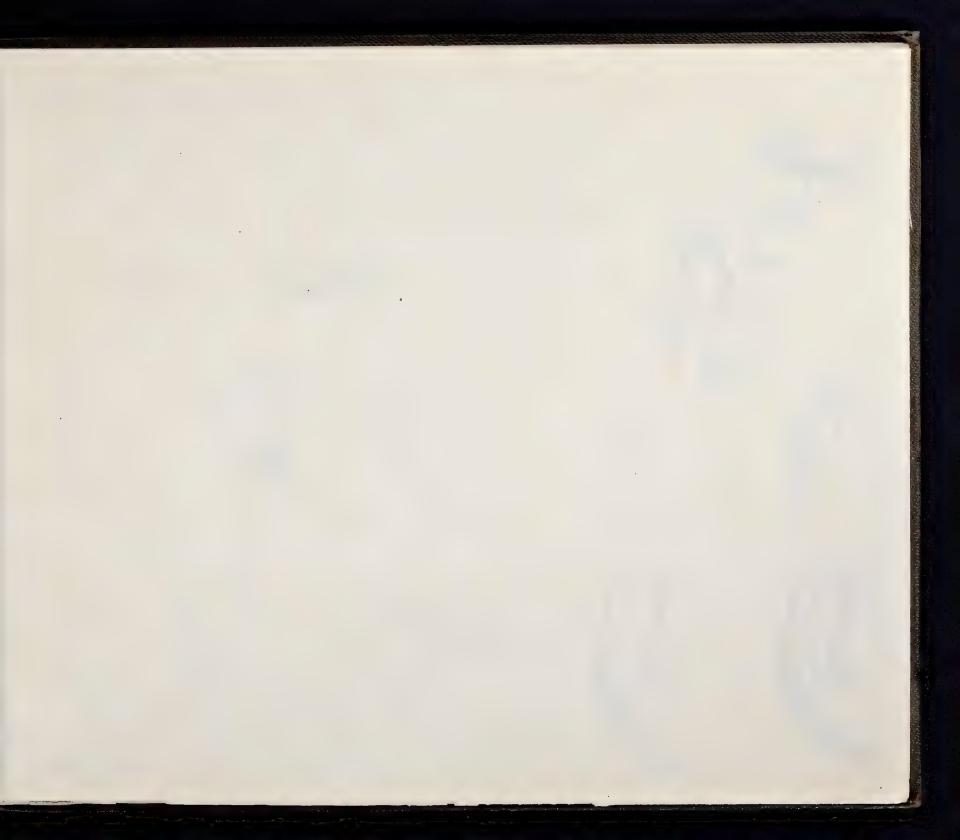




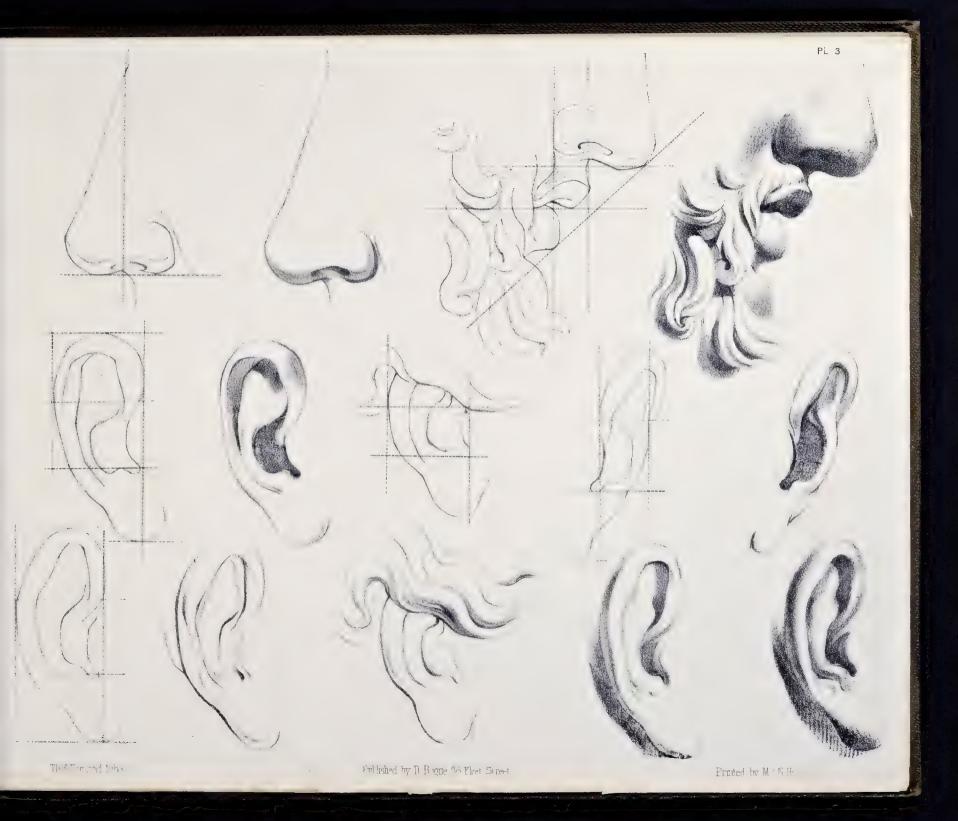


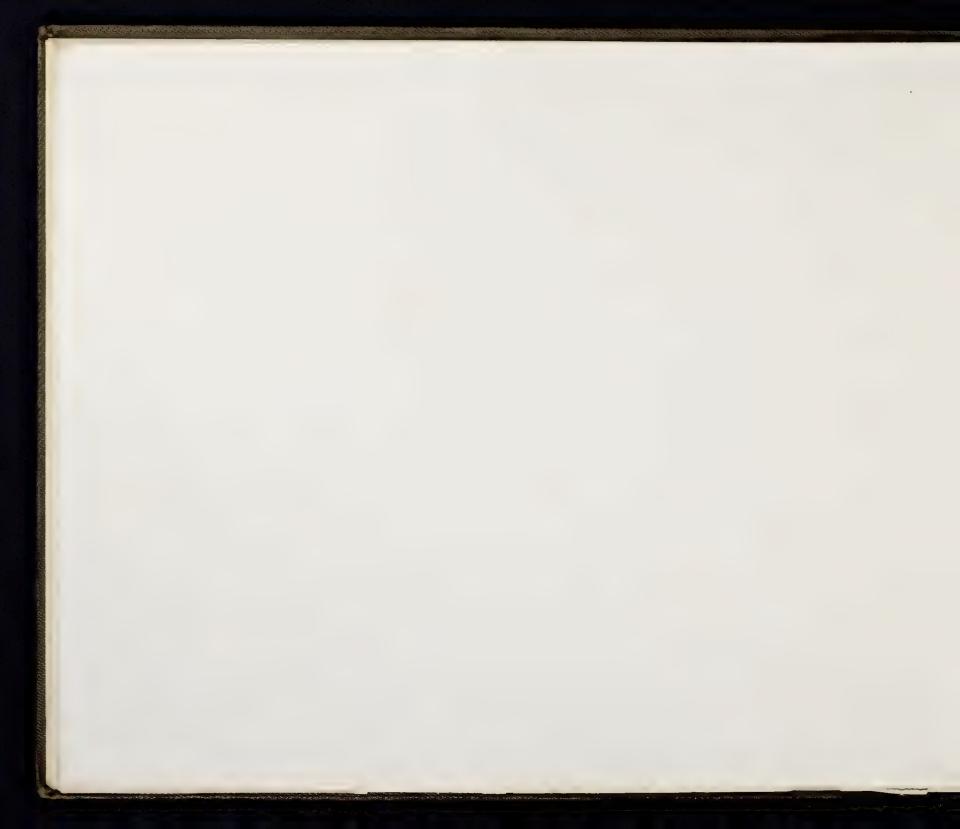




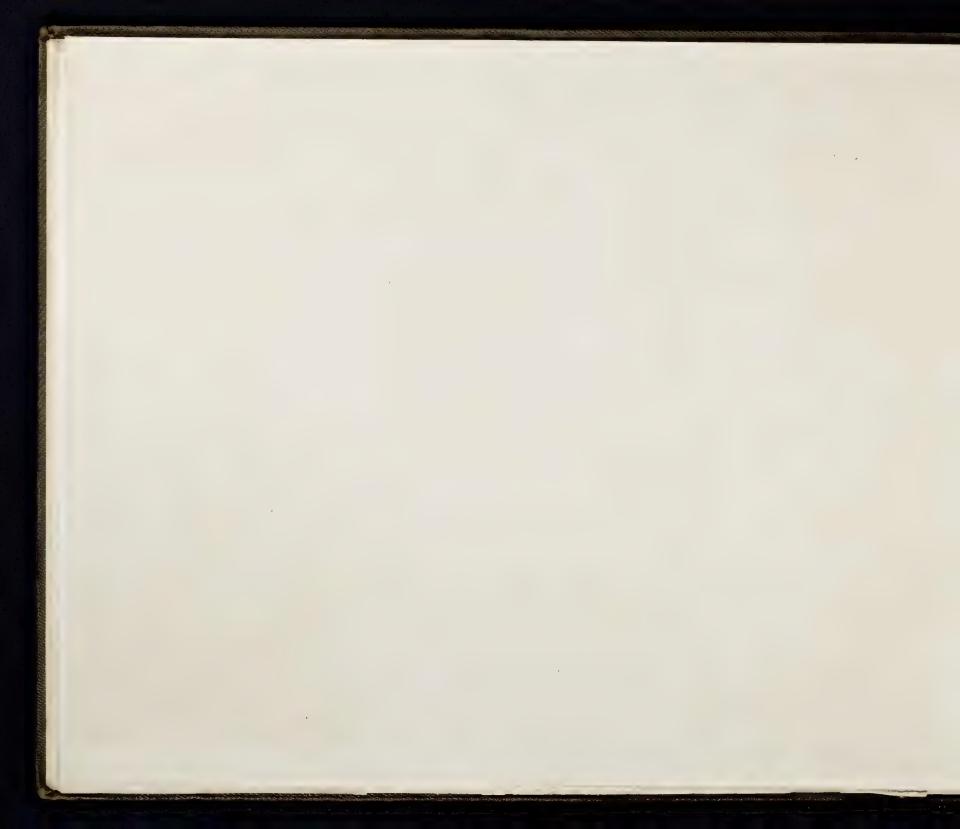


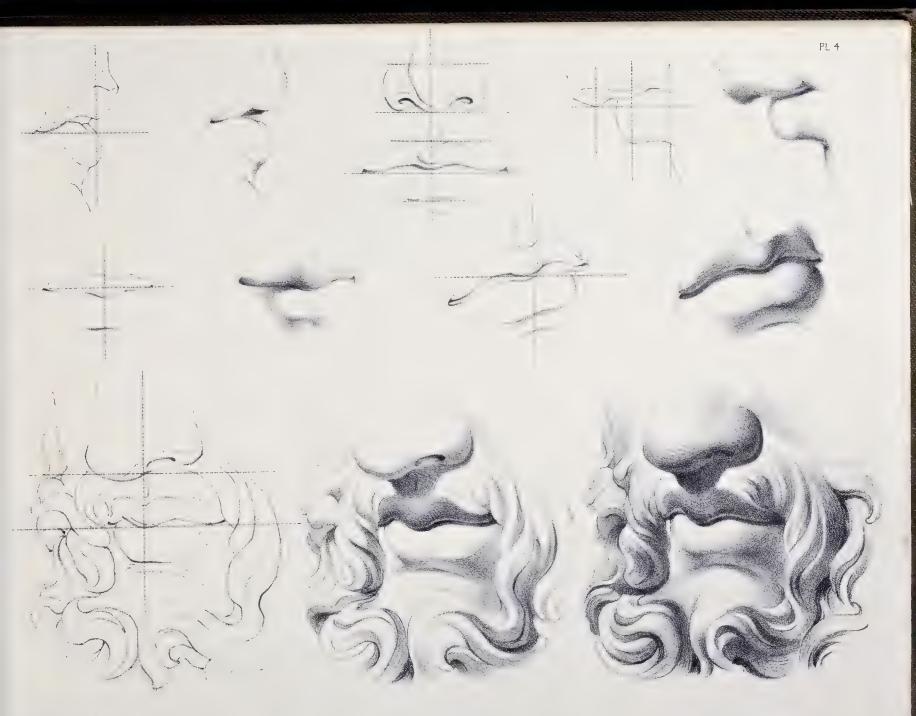








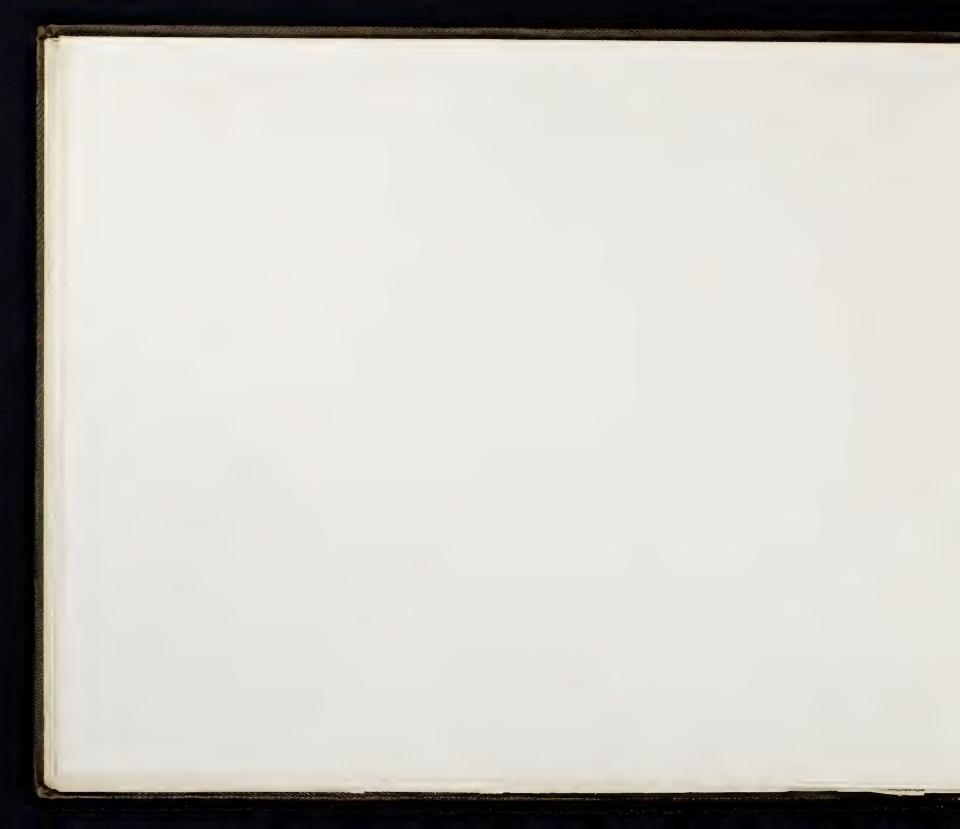




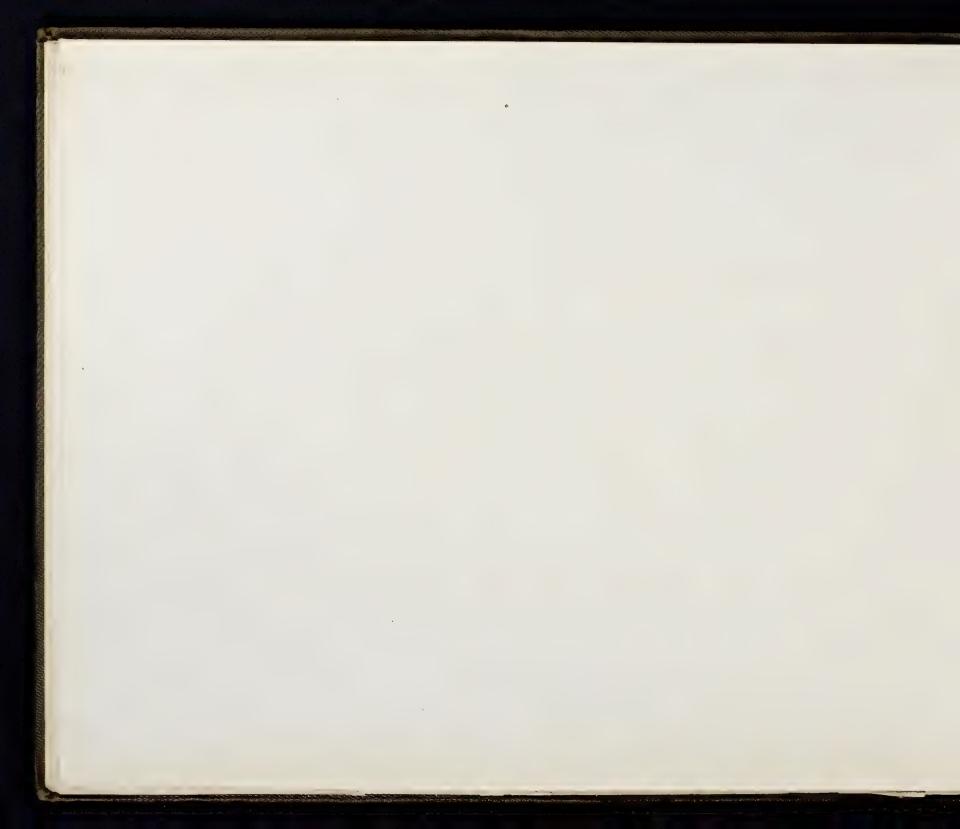
I. Estrem. Lib

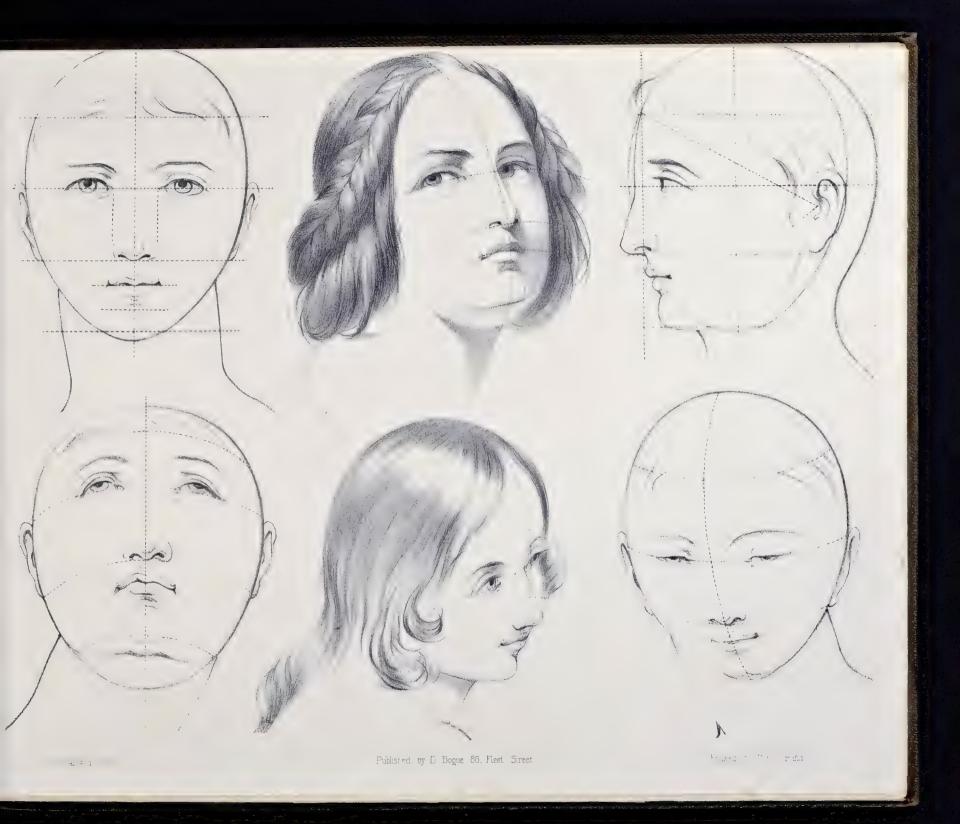
Tublished by Dungre 11 Thet Arest

Printer by M & M Hammart



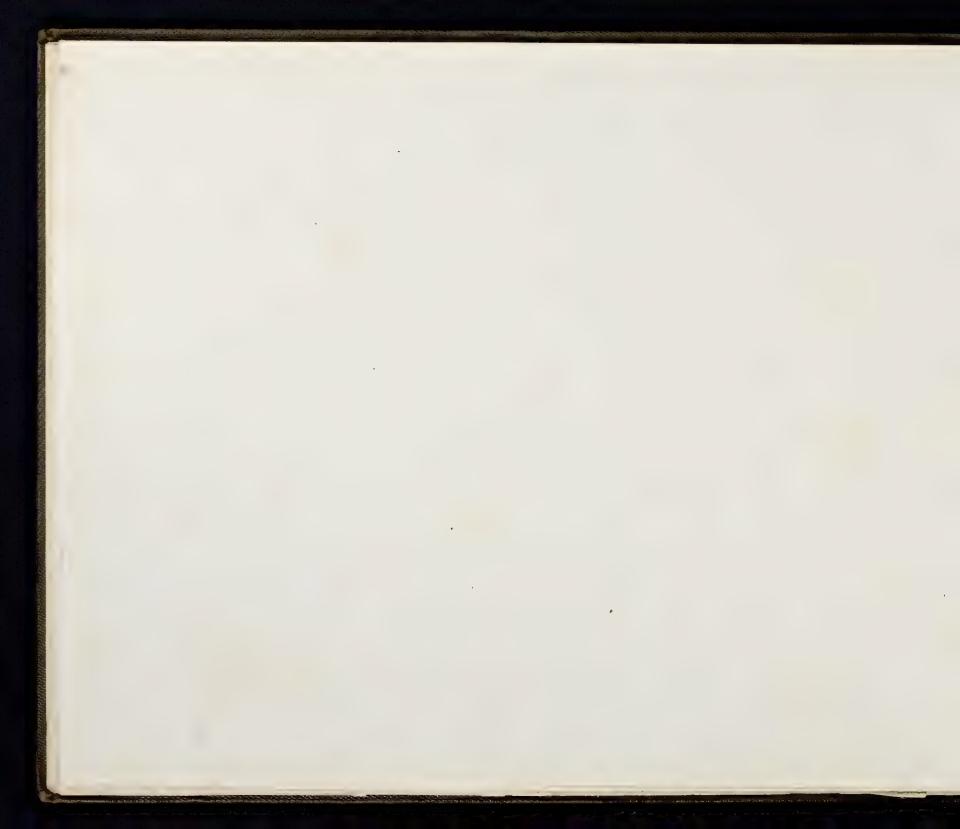














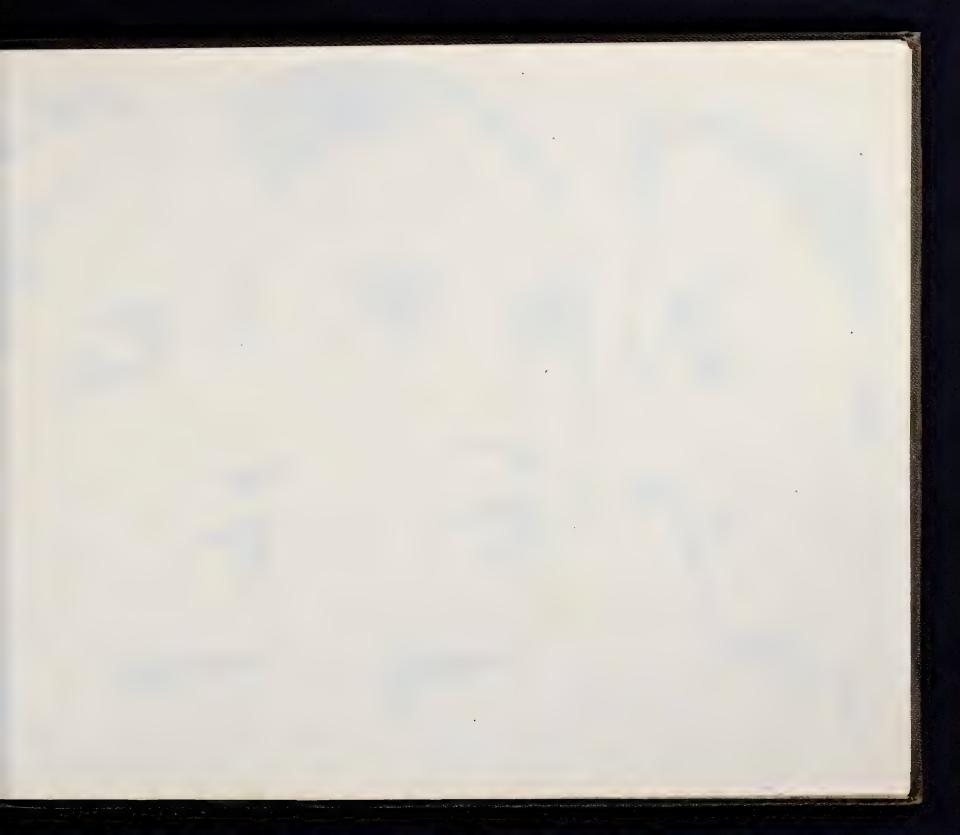




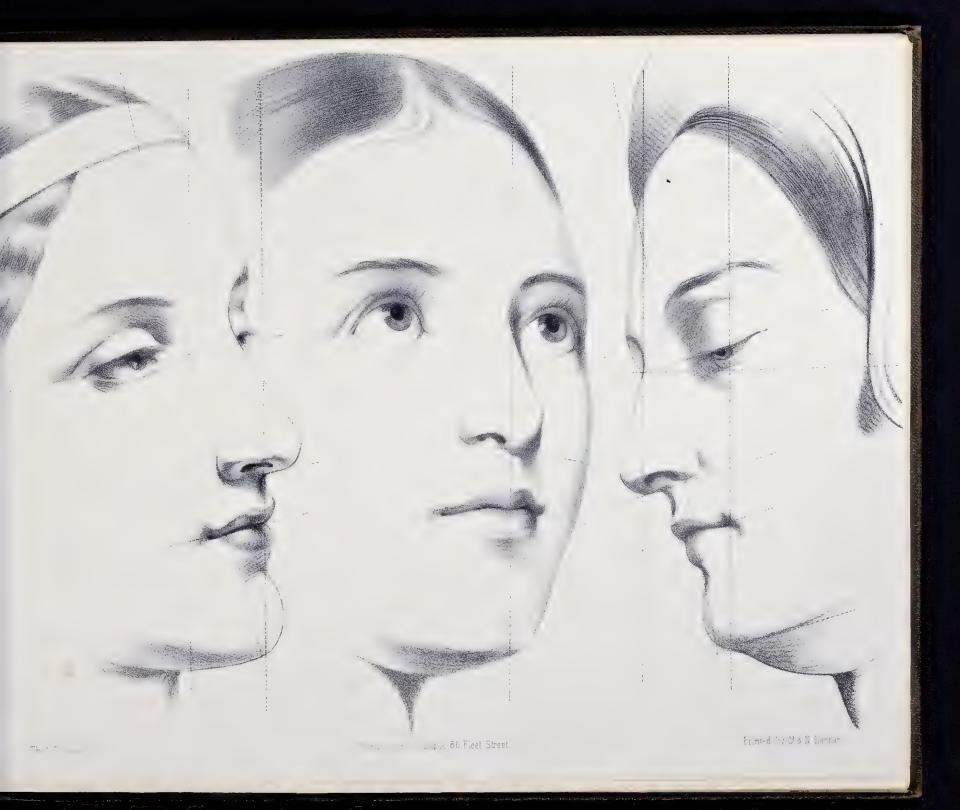










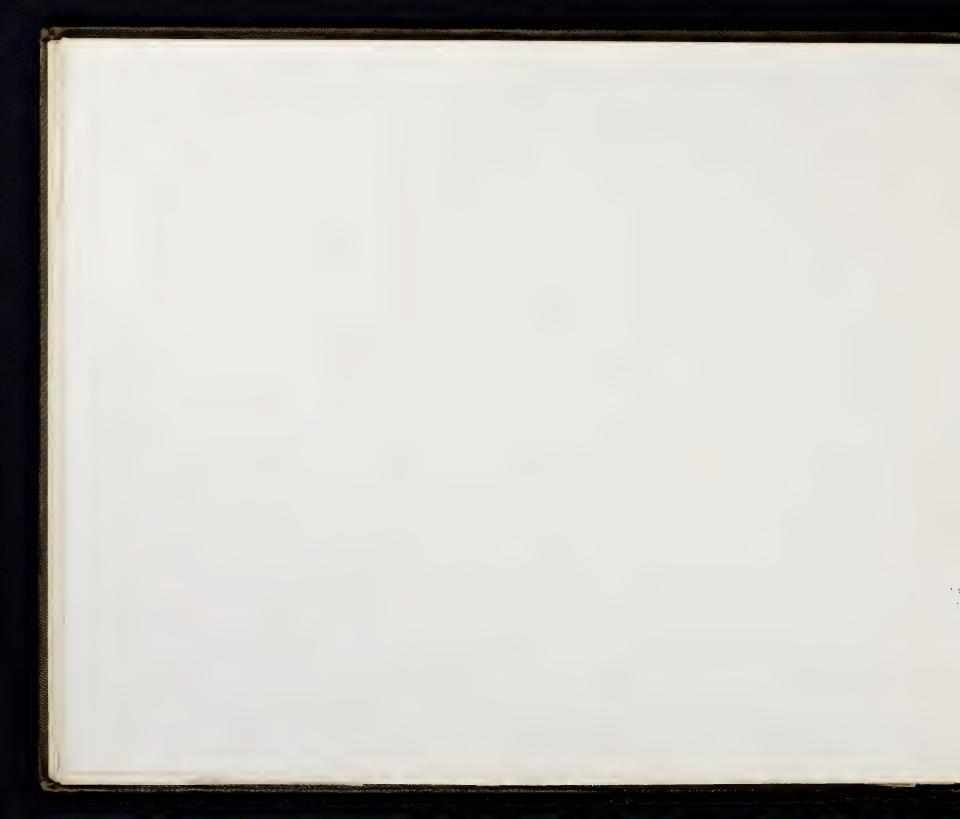








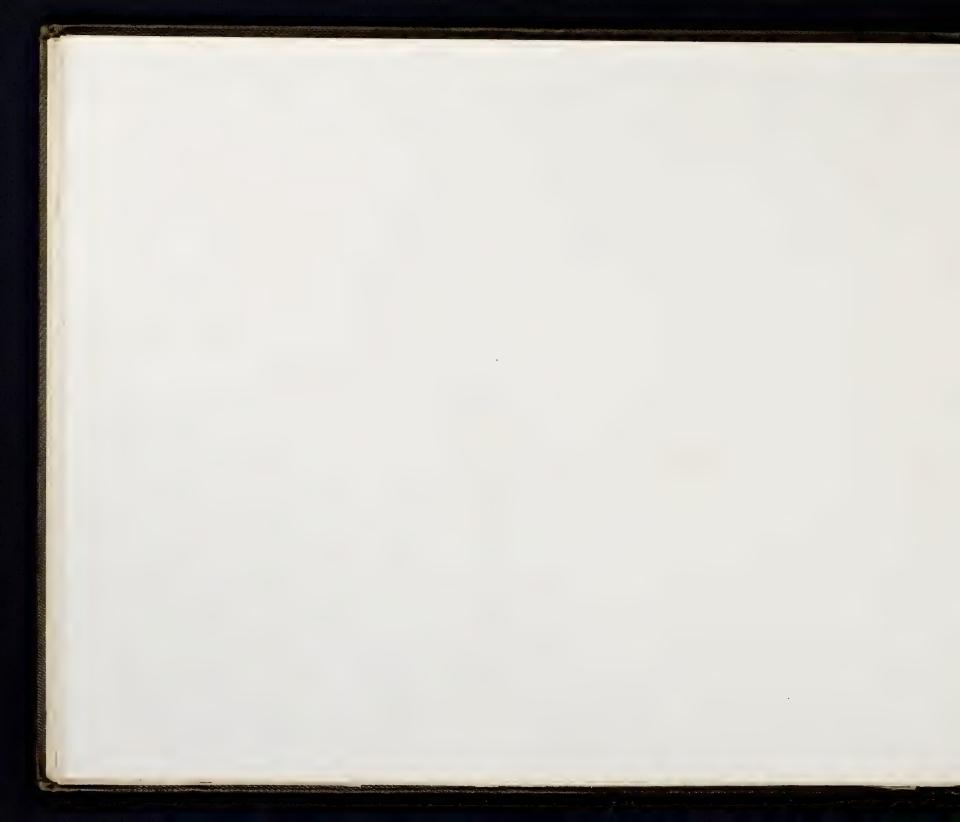




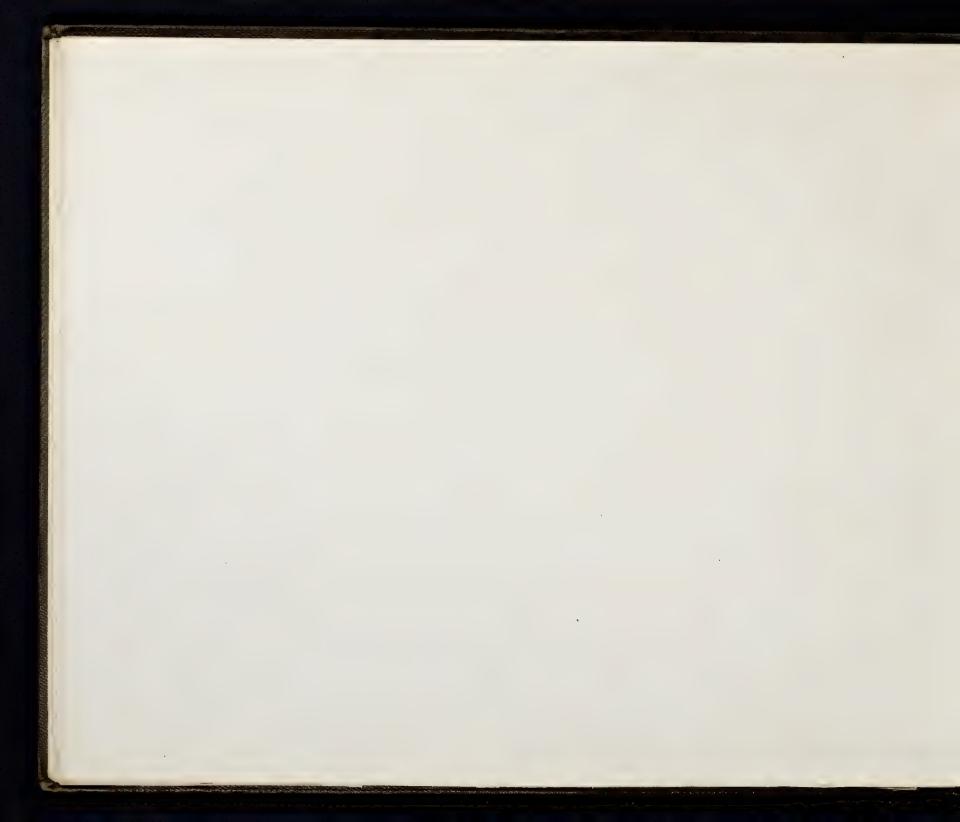




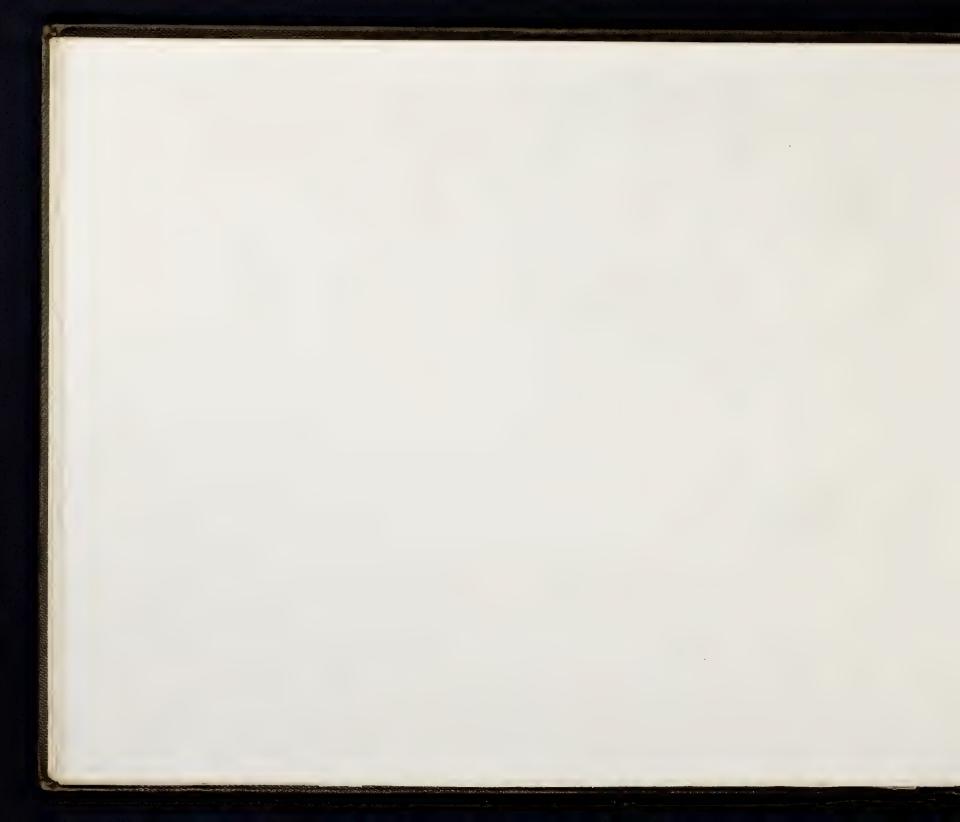








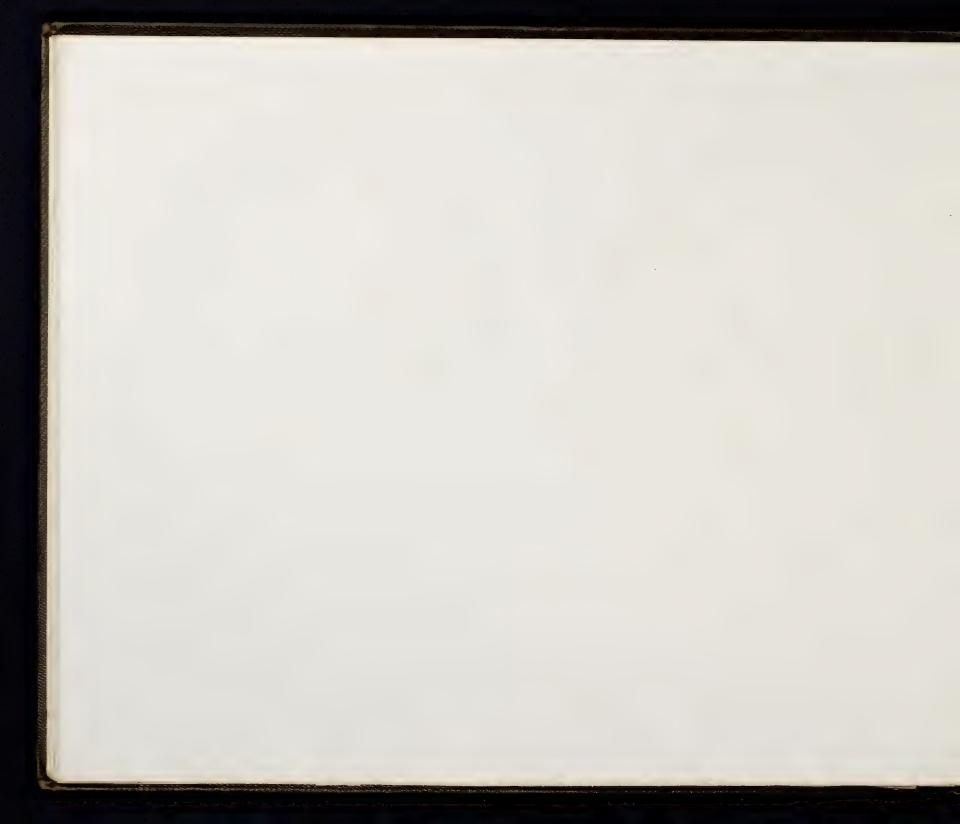


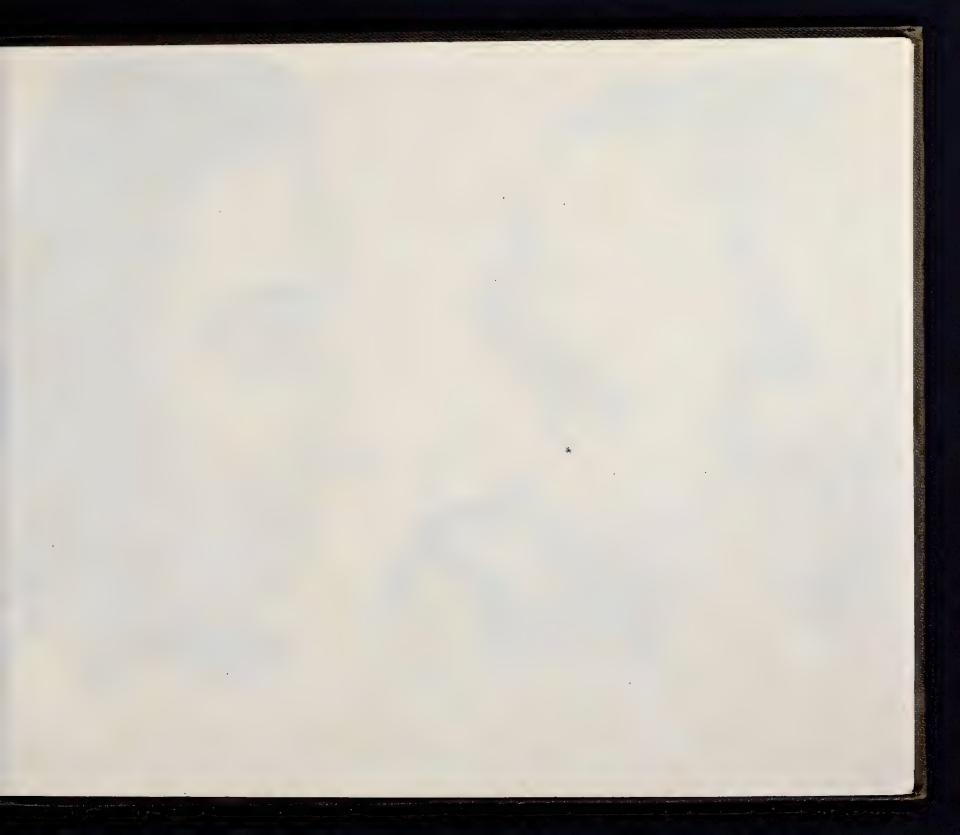




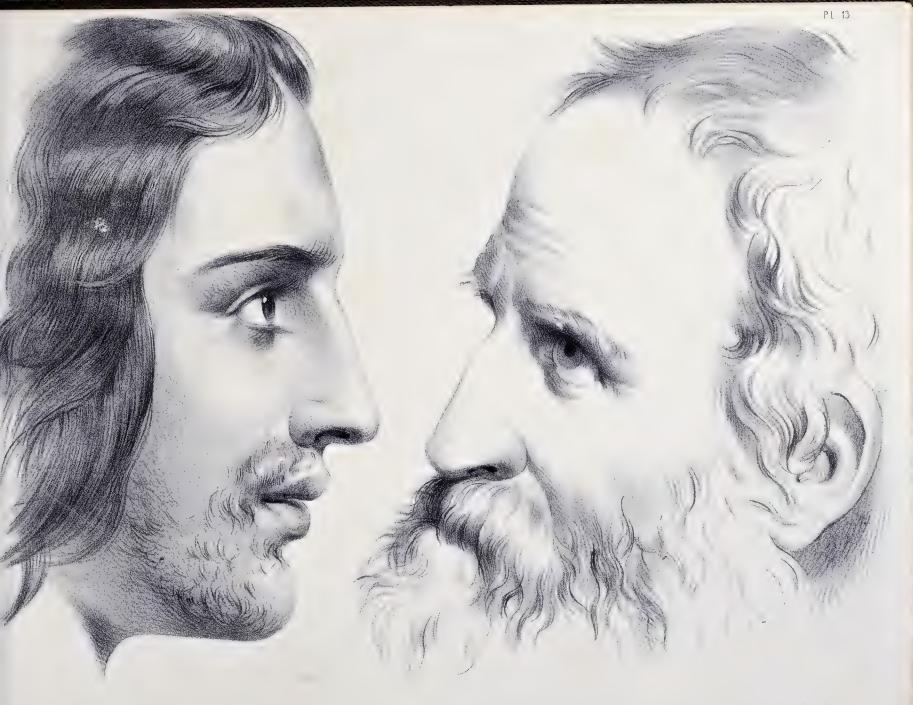








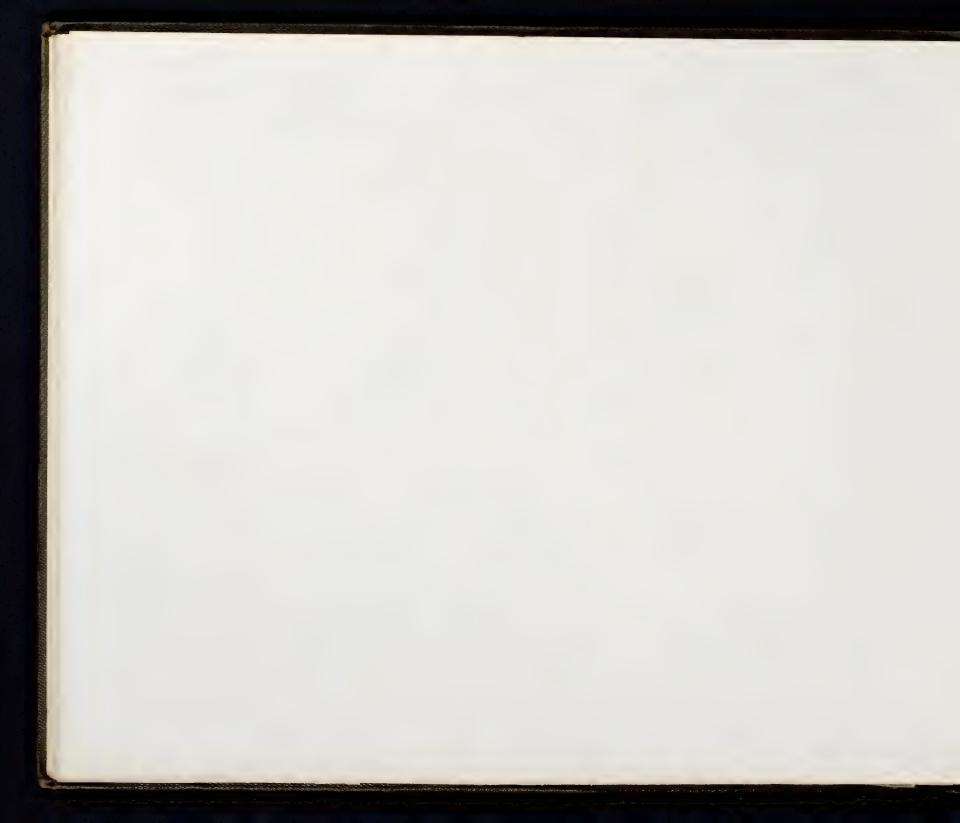


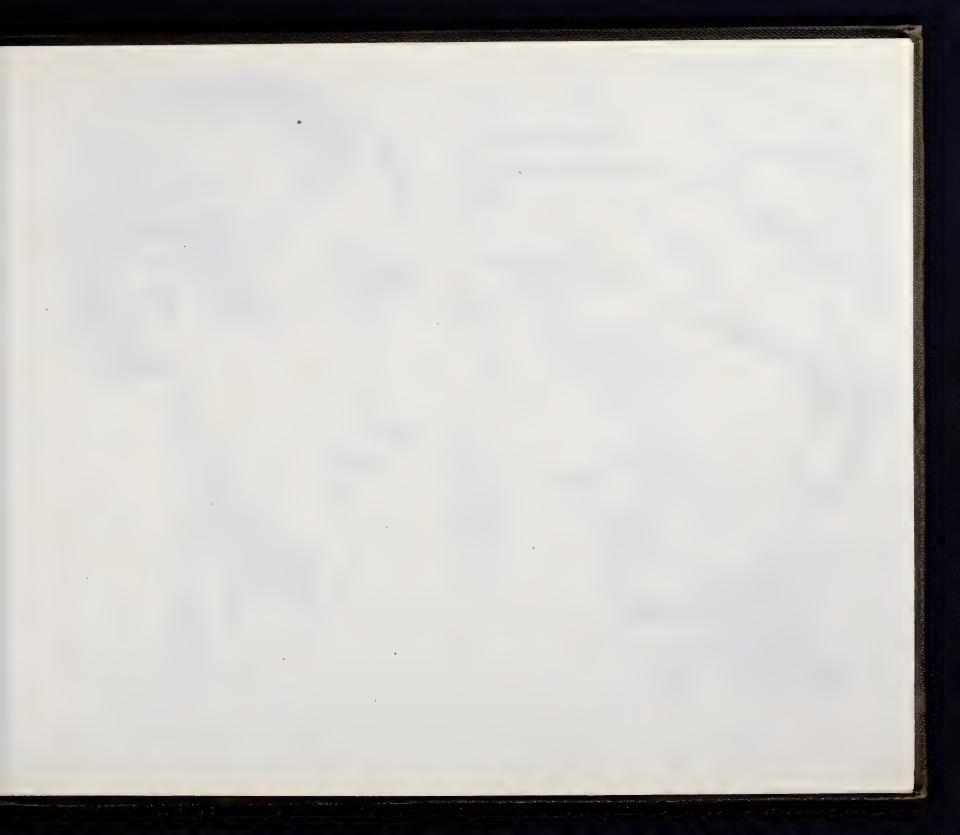


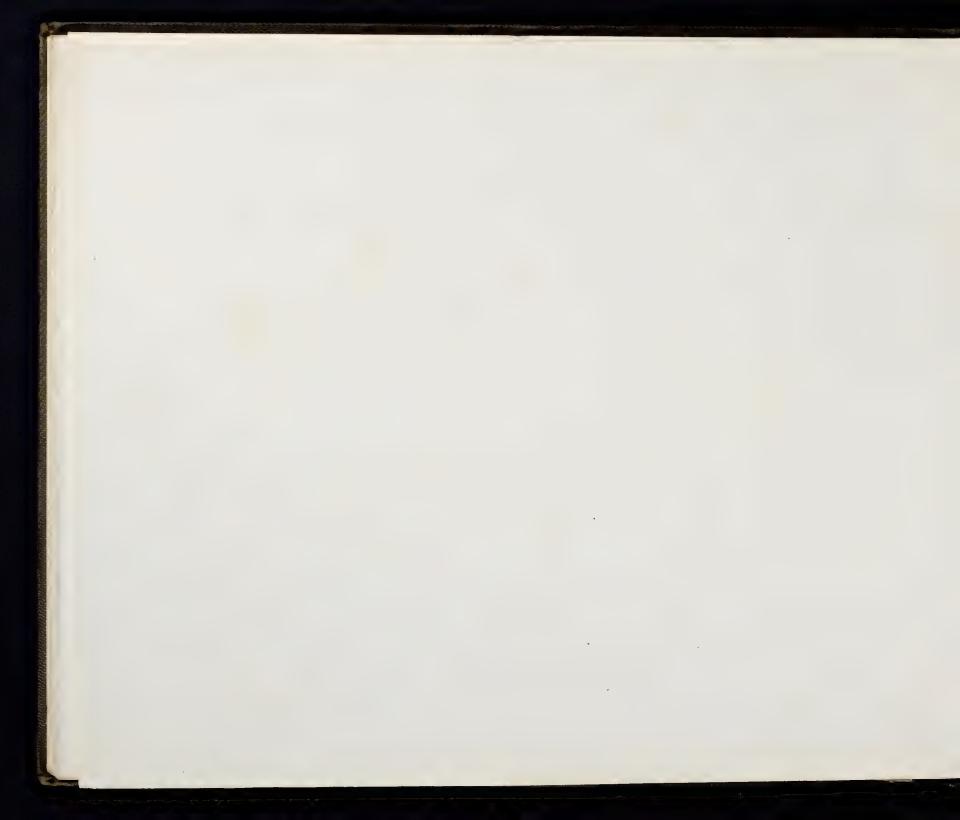
Thos Fairland lithog.

Published by T) Bogue &C Fleet Street

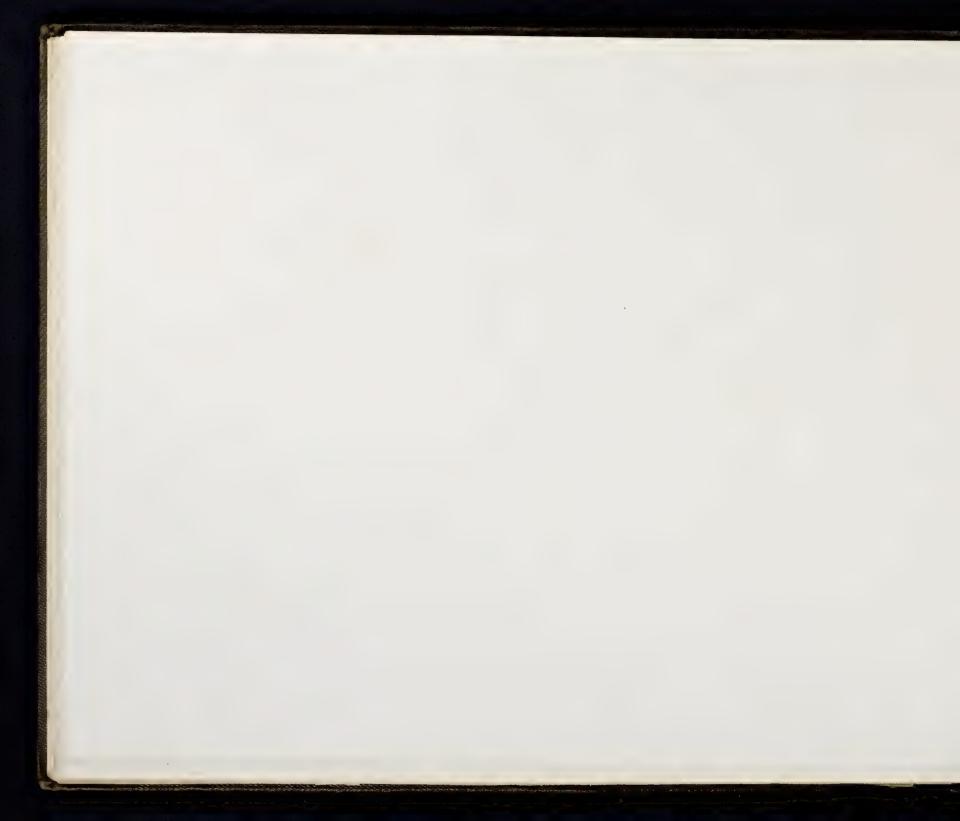
Printed by M& M Hilber

















Thos Farland lithog

Published by D Bogue 86 Fleet Street







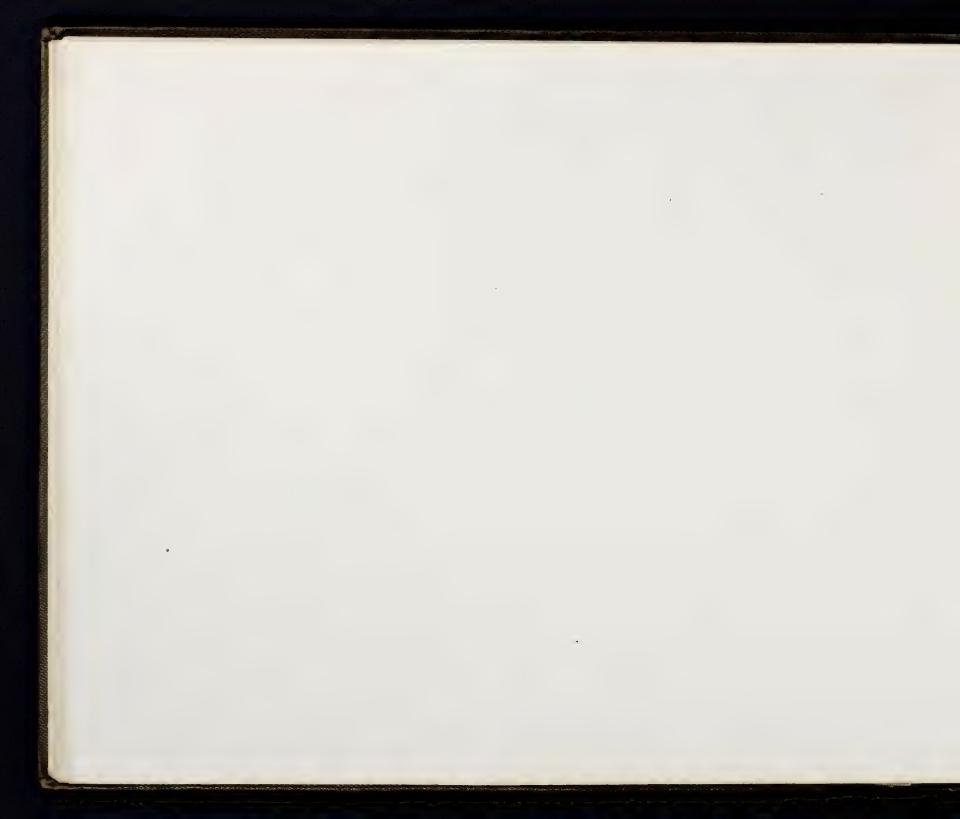




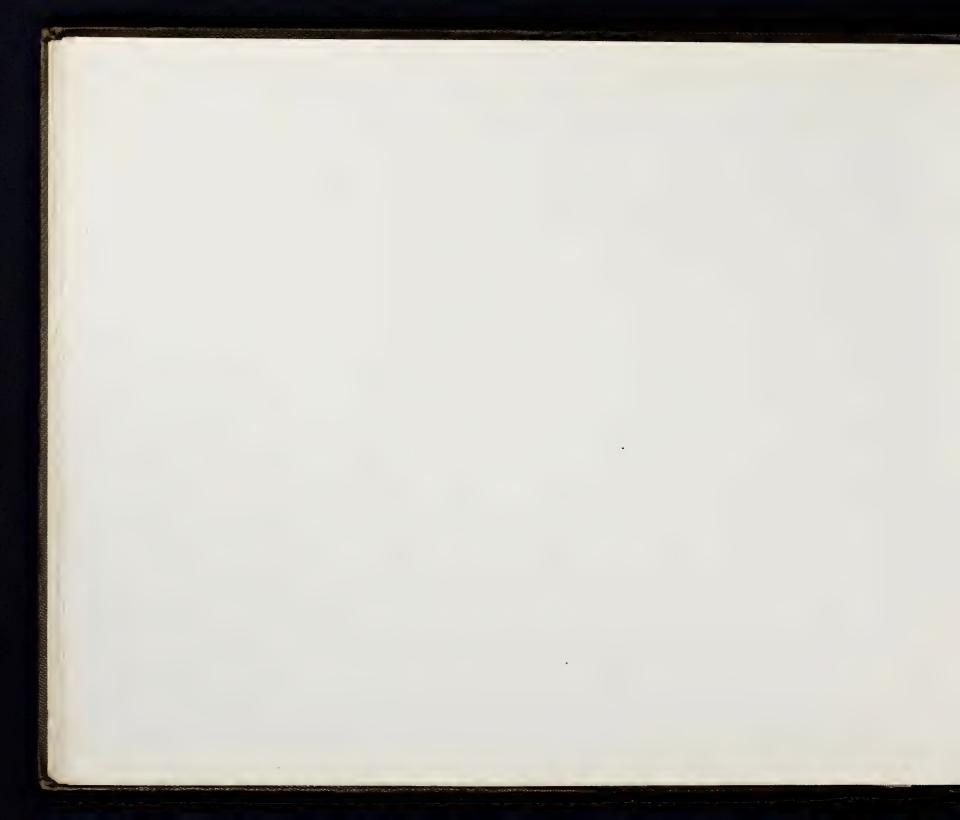




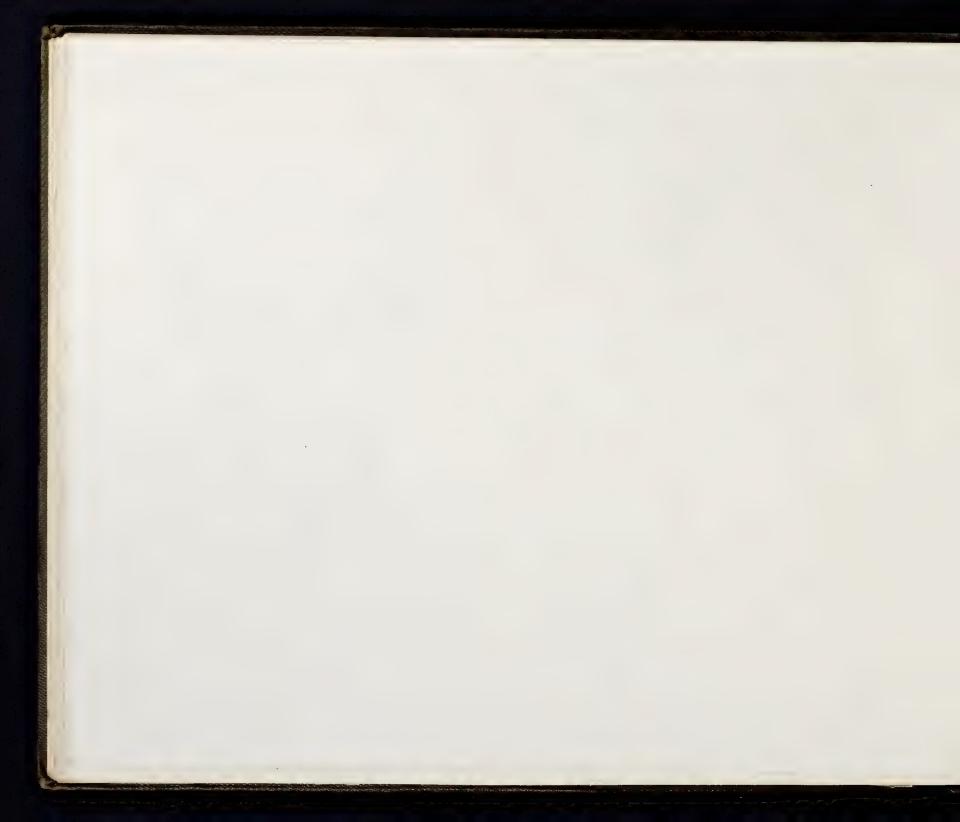




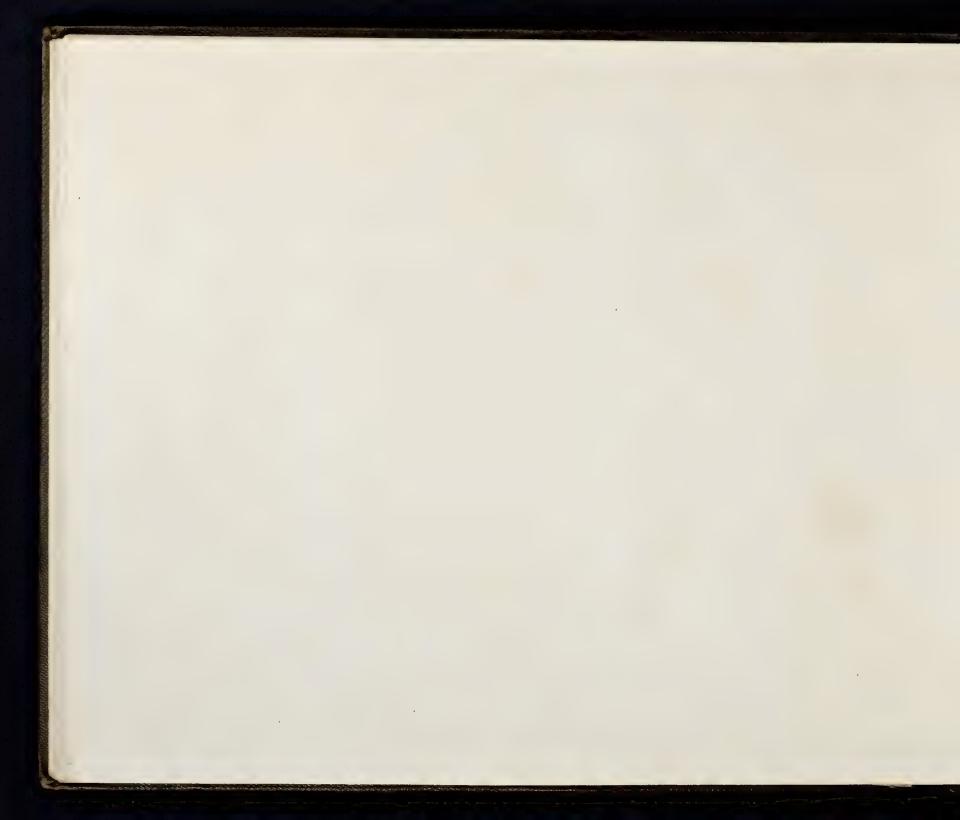




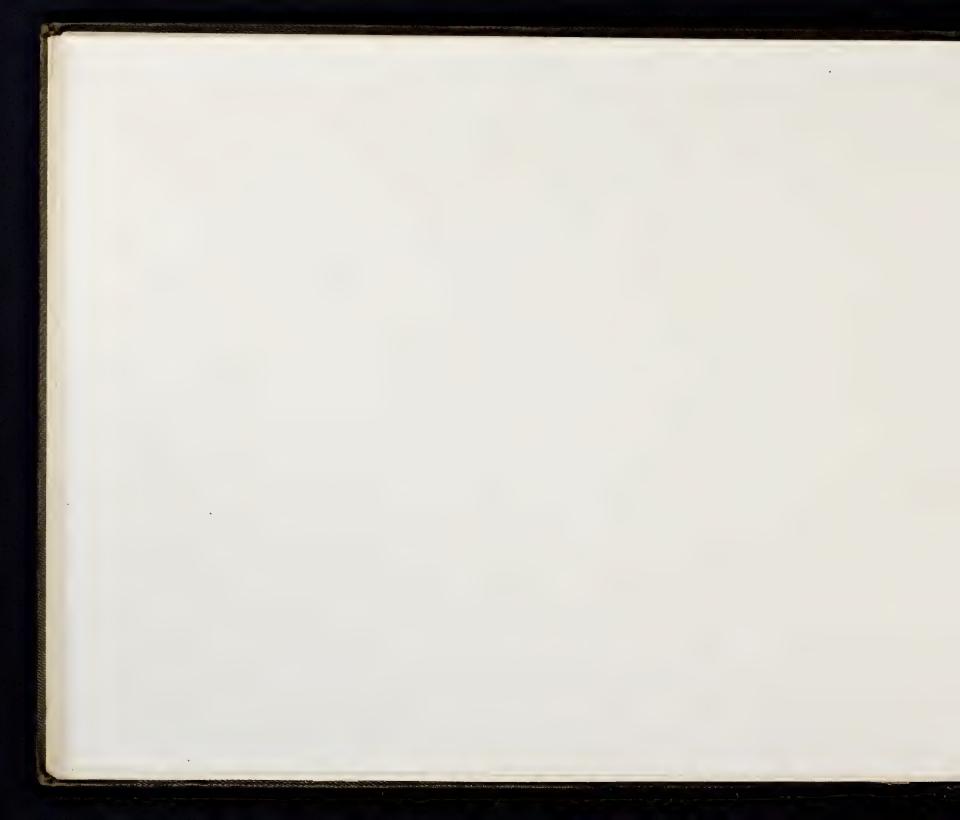












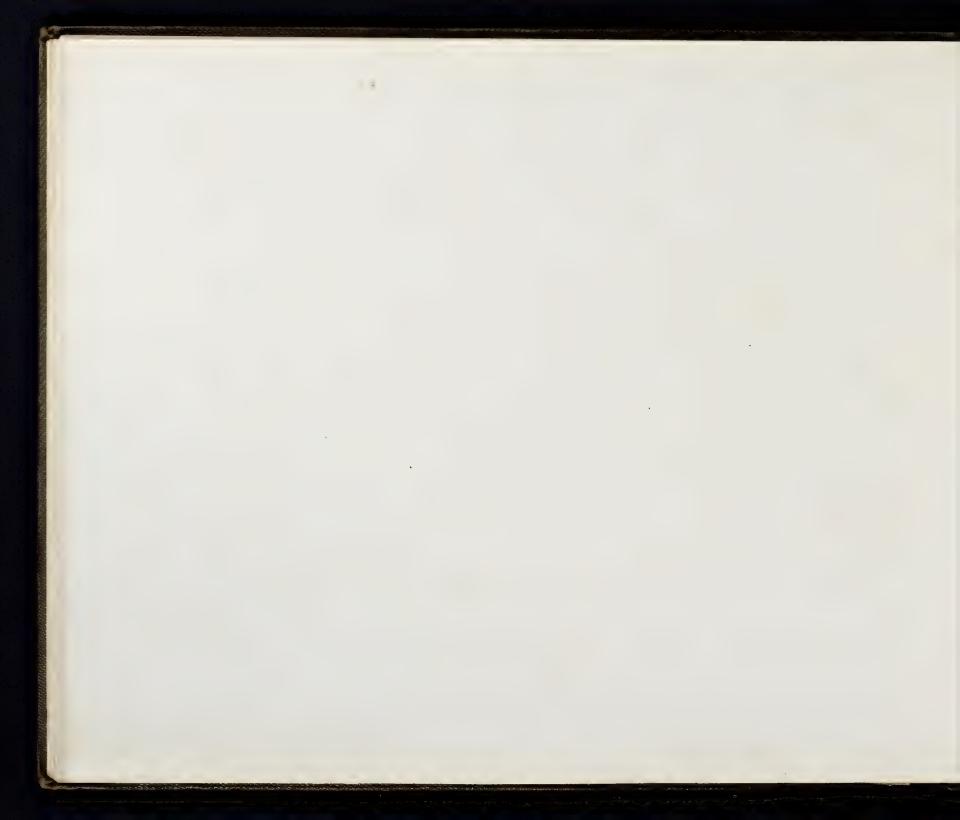




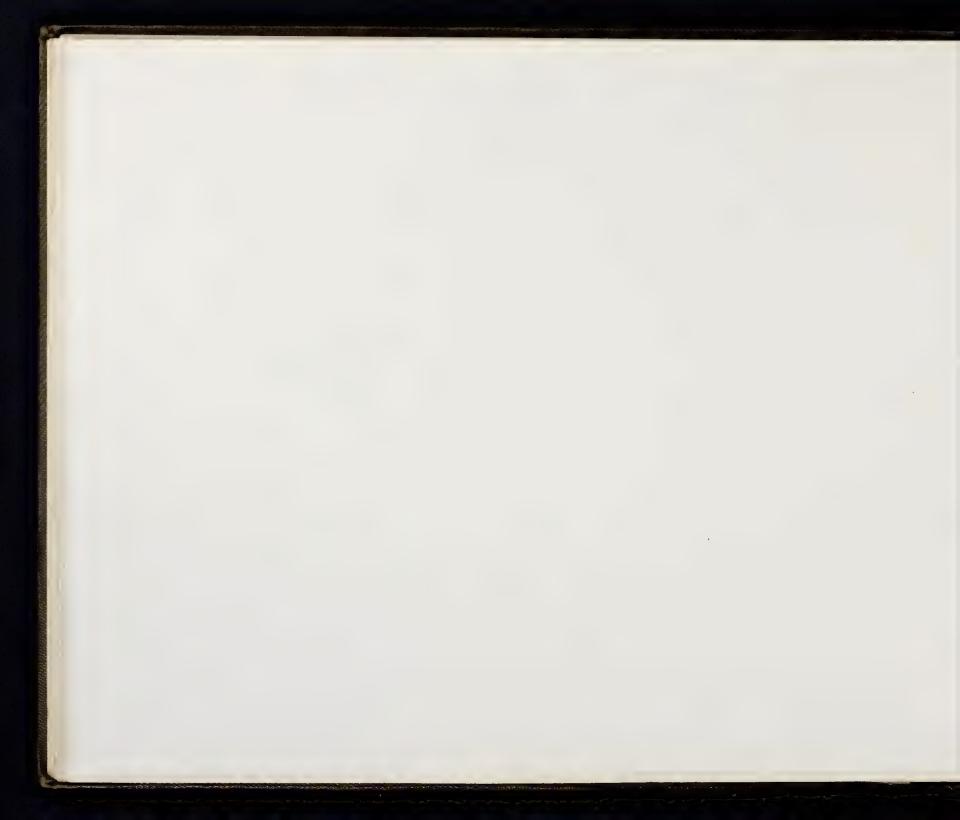




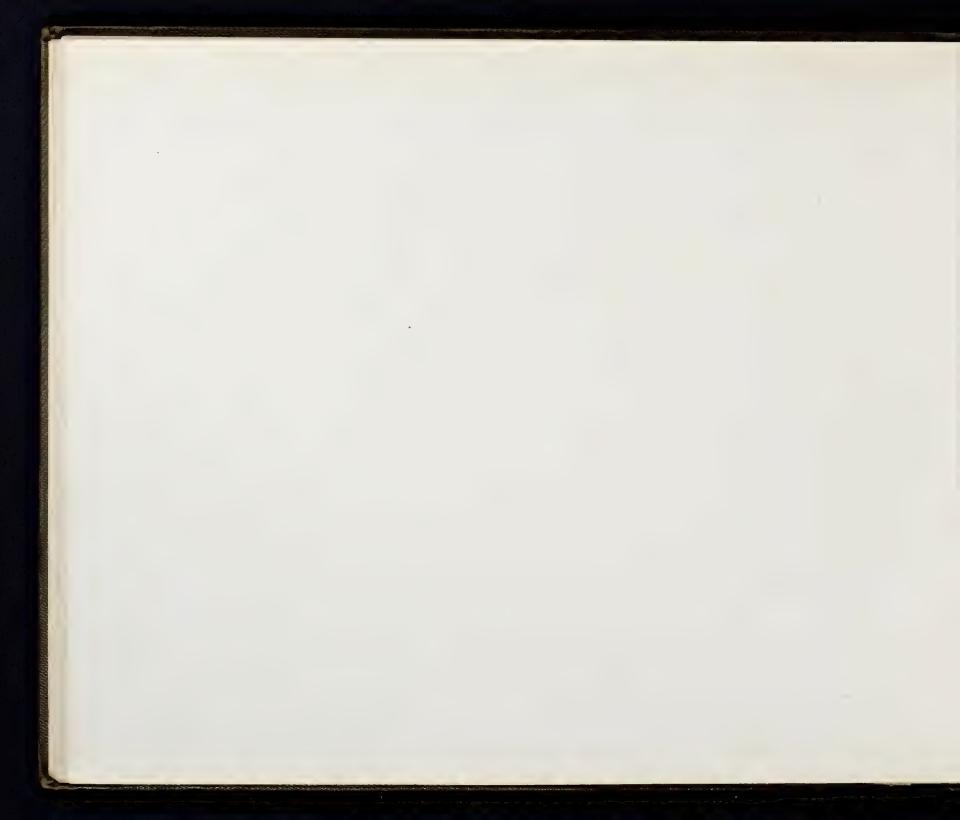


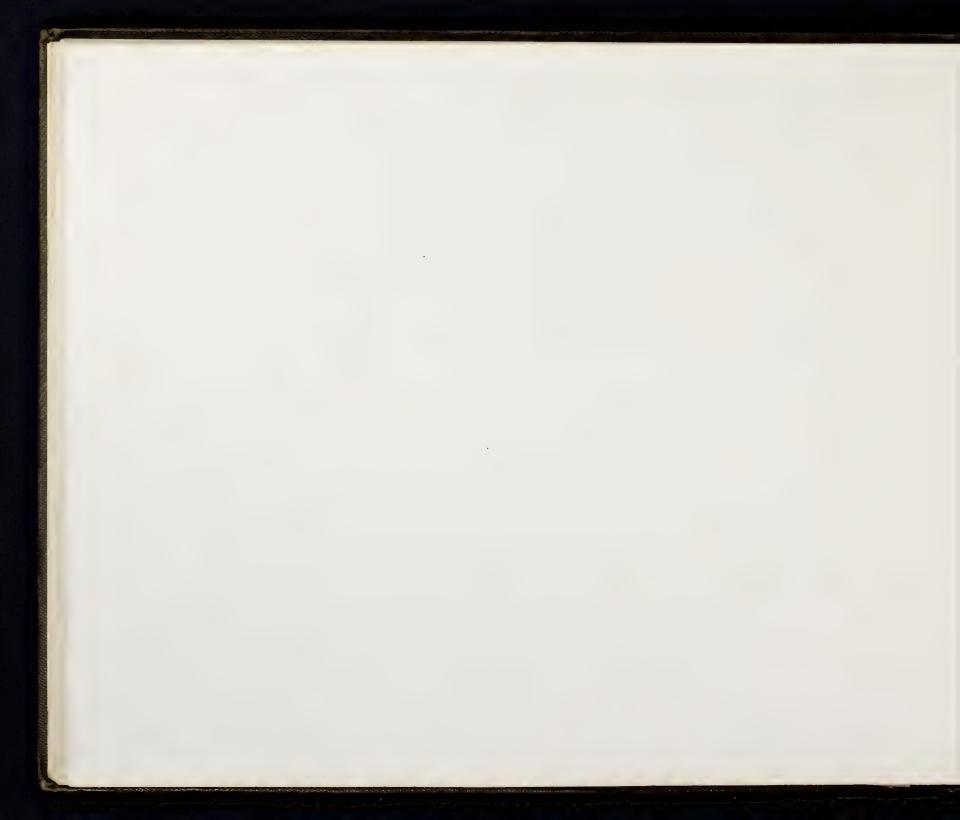




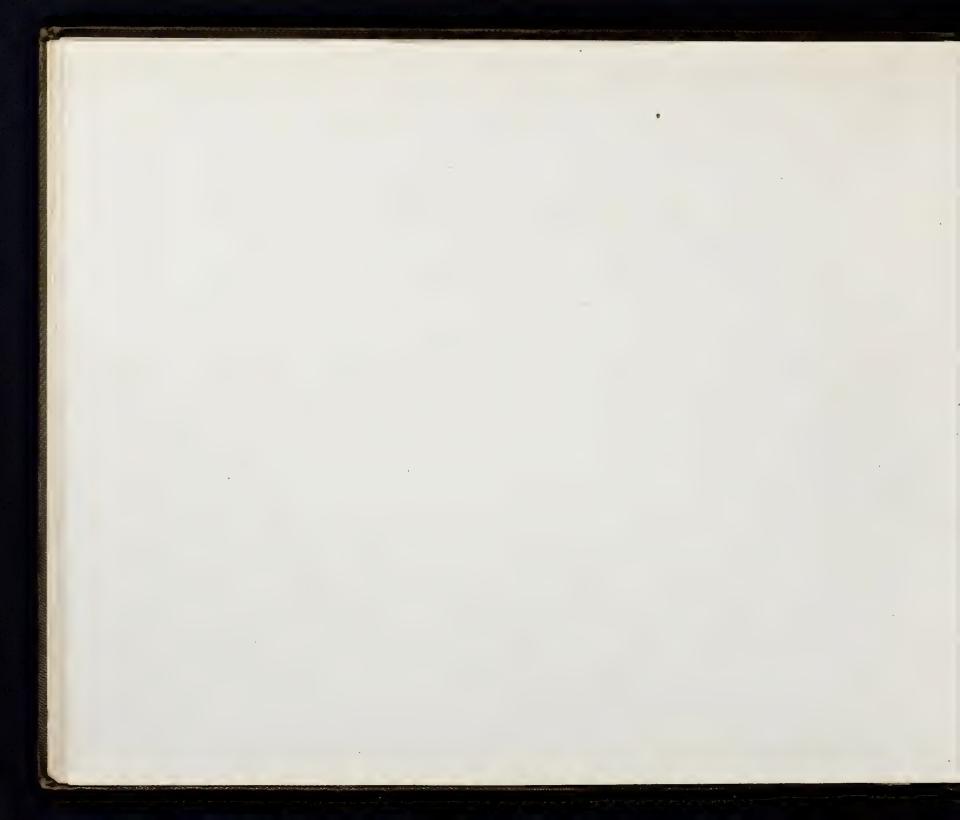


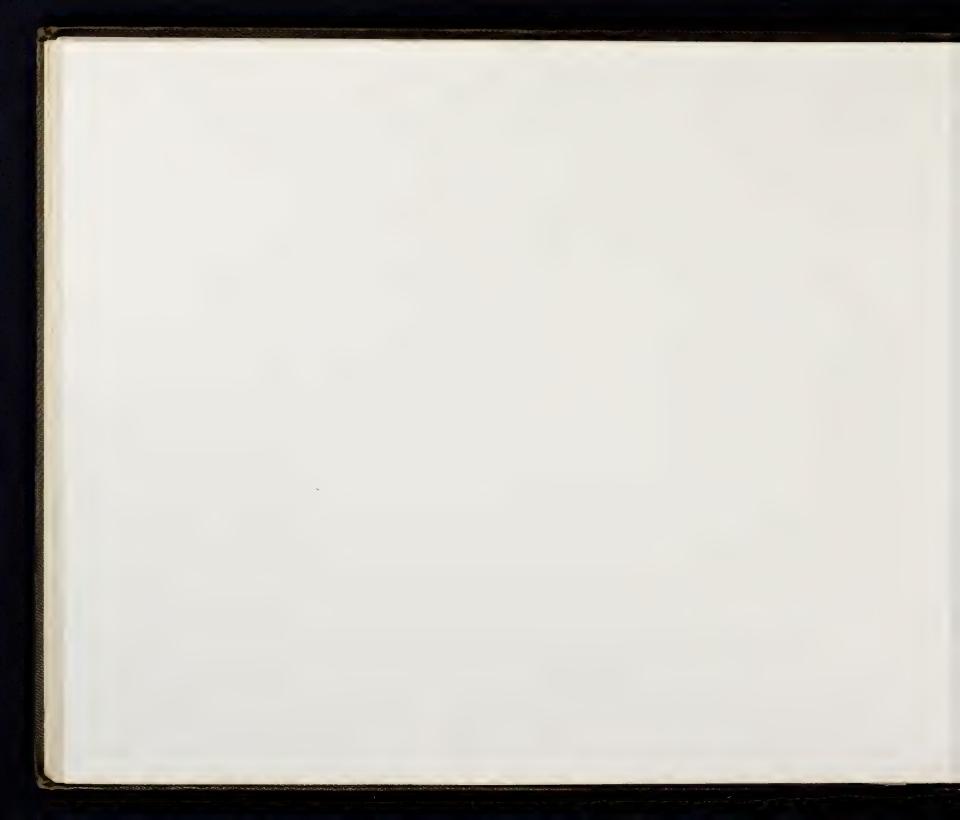




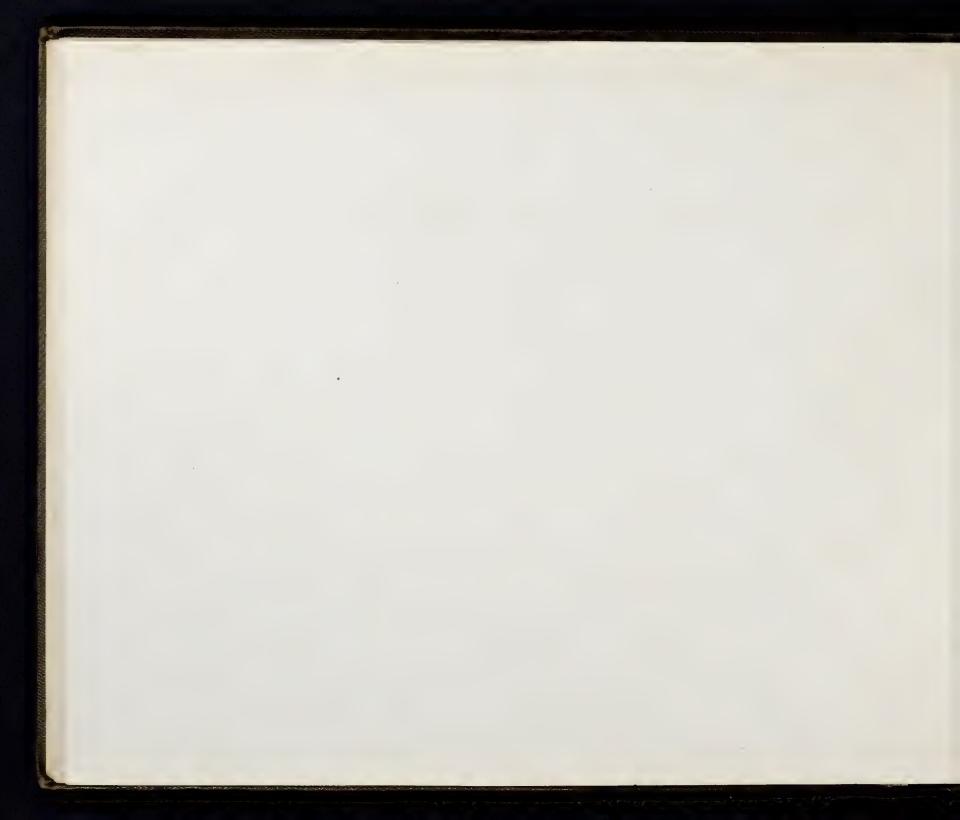






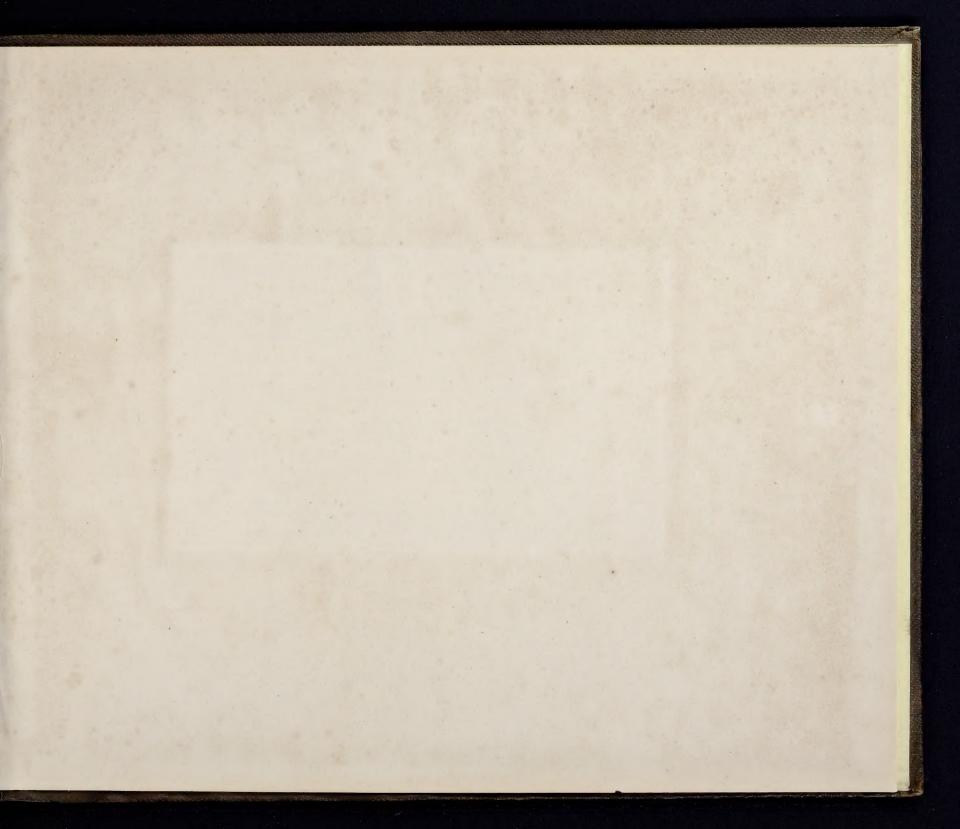












R. ACKERMANN'S

SUBSCRIPTION GALLERY FOR THE LOAN OF WORKS OF ART.

191, REGENT STREET. W.

TERMS OF SUBSCRIPTION.

FIRST-CLASS DRAWINGS.—10 Guineas a-Year; 6 Guineas Half-Year; 2 Guineas Quarter.

8 Guineas a-Year; 5 Guineas Half-Year; 2 Guineas Quarter.

5 a-Week for Drawings under 5 Guineas, and five per cent on any Drawing exceeding the above amoun SECOND-CLASS DRAWINGS.—4 Guineas a-Year; 2 Guineas Half-Year; 1 Guinea Quarter.

9 2s. 6d. a-Week, taking at a time One or Two Drawings to the value of Two Guineas.

Separate Drawings by the Week, according to the value of the Drawing.

The Drawings to be Exchanged as often as required.

Subscribers by the Week to leave a Deposit, the value of the Drawing.

Drawings Damaged to be paid for.

Carriage Expenses to be paid by the Subscriber.

R. Ackermann's Moist Colours in Saucers and Tubes for Out-Door Sketching

Are more particularly recommended for their brilliancy and ready mixture, and superior to all others of this kind, as they do not rub up when washed over by other Colours, which has been a great complaint by most Artists of those hitherto introduced. Sold separate or in Tin Japan Boxes, of different Prices, with Cups and Bottles.

R. Ackermann's Prepared Genuine Cumberland Black-Lead PENCILS.

OF DIFFERENT DEGREES OF HARDNESS AND DEPTH OF SHADE.

- H A degree harder than the Genuine Cumberland Lead, and used generally by Artists for Outlines,
 HH Two degrees harder, and used by Architects, Engineers, Surveyors, &c. &c.
 F Fine Pencils for Drawing, used by Artists, Drawing-Masters, and Pupils. The various Letters .. . 0 6
 except
 EHB and FF 0 9
- EBB Extra Black and double thick in load, for very bold Drawing.

 FF Fine Pencils for Drawing, used by Artists, Drawing-Mast er, &c.

 (double thick in lead.)

 B Black for Shading, used by the same.

 BB A deeper black for Shading than B.

 Hard and black for Shading.

 HB Baxta hard and black, and thick in lead.
- - BBB 1 0 BBBB 1 6 BBBBB 2 0
- R. Ackremann begs to impress upon Artists, and others using Lead Pencils, that he pays the utmost attention to the quality of the Lead, so that those requiring them may rely upon having the very best article that can possibly be manufactured.

REPOSITORY OF ARTS, 191, REGENT STREET, W.

